



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

either into stiff resorts for the rich or turbulent meets for the uncontrolled?

Thus poor Central Park is between the devil and the deep sea. On the one side are men who with tongue in cheek sob over the case of the poor cliff-dwellers and east-siders and write hypocritical screeds, the real intent of which is to insinuate class hatred and make trouble while the country is at war with the nations they prefer. They seize on anything that comes handy to embarrass the

country they pretend to serve. On the other are the honest reformers who have no vision, and from short-sightedness advocate a course which would ruin Central Park in another way. Citizens of New York will have to steer carefully between the devil of malevolence and the deep sea of ignorance, trusting that by taking time and keeping up the discussion the treason of the one and the stupidity of the other will at length become so clear that he who runs may read.

## “HONOR TO WHOM HONOR IS DUE”

*In the August number an article was published under the above title, incidentally for the purpose of putting on record the names of the sculptors, architects and laymen who so patriotically gave their time and money to help honor Admiral Dewey, his officers, sailors and soldiers on their return from Manila. But that article failed to mention the services of some of the city officials who helped the artists in their work.*

*The following letter from Mr. Charles R. Lamb speaks for itself.*

To the Editor of THE ART WORLD:

Dear Sir:—It was with a distinct interest that I read the illustrated article of appreciation, in your August number, for the Arch which I, as architect, and you and the other members of the Sculpture Society had the felicity of executing at the time of the homecoming of our victorious Navy, headed by its great Admiral, George Dewey.

Much water has run under the bridge since those strenuous six weeks in which we worked shoulder to shoulder for the glorification of our City and the recognition of our victorious Navy. But may I not call to your attention some words of appreciation which might well be added to your article? First, to the late President of our society, Mr. John Quincy Adams Ward. You will remember that at the dinner given to the celebrating artists by the Salmagundi Club, it was my privilege to state that if it had not been for Mr. Ward's sympathetic reception of the idea which I presented to him, of an architectural composition to which the sculptors would contribute their artistic ability, to be erected by the City of New York, that I should not have progressed with the idea and the great Naval Arch would never have seen the light of day.

Those of us who knew Mr. Ward intimately realize how much the cause of art has lost by his death; his wide artistic vision and sane outlook on life made possible his leading for so many years the cause of sculpture ably and well.

Again, along the line of politics, you and I remember, but few ever knew, that it was to the then comptroller, the Hon. Bird S. Coler, that we were indebted for personal moneys advanced by him, to make possible the payment of the workmen in the first weeks of the campaign. He cut the red tape necessary to realize the appropriation by

the Board of Aldermen, by giving his personal check in advance of moneys that under the action of the Board of Aldermen he could pay as Comptroller.

And also, we must not forget (personally I never shall) the Hon. Randolph Guggenheimer, then President of the Board of Aldermen, who, when after great difficulty in securing the necessary quorum the vote was cast which set aside the sum of \$35,000 for our use, turned to me and said: “Mr. Lamb, we are entrusting to you and your associates on behalf of the city this sum of money, and we ask no contract or guaranty other than this—that the work shall be satisfactory to YOUR ARTISTIC CONSCIENCE.”

Surely, no civic work was ever entrusted to a group of artists with a more open hand or a more appreciative idea of the result to be obtained than this statement of the late President of the Board.

No work of art created for such a demonstration ever aroused so much enthusiasm or awakened so widespread a demand for its perpetuation. That this work was not accomplished, although subscriptions for over \$200,000 were received by the Citizens' Committee (and afterward returned) is a regret to all identified with its creation.

Is it too much to assume that, if the Arch, the largest and most elaborate ever erected in the United States, had been completed and had stood since “Dewey Day,” much of the criticism against our “unpreparedness” would have been unnecessary at this time, when a navy of the first rank is now essential? Would not this Arch have been a silent but persistent monitor to preach the gospel of “efficiency” in our Navy for the then unknown future of the year 1914 and those to follow? Does it not show also the desirability of having the ideals of this, our country, visualized in artistic form?

Very truly

Chas. R. Lamb